

CLEVELAND ART



COVER

Takashi Murakami.

Photo: Shin Suzuki.

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Dear Members,

Now that summer has finally arrived, we are eager to welcome you to the museum to experience the many exciting programs and events that we have been planning for more than a year.

I am especially pleased to highlight the blockbuster exhibition *Takashi Murakami: Stepping on the Tail of a Rainbow* and to call your attention to an interview with the artist himself in this issue. Here, he explains the rationale for his spectacular Ames Family Atrium re-creation of the Yumedono or the “Dream Hall” from the Hōryūji Temple complex in Nara, Japan. Murakami’s Yumedono is the product of a collaboration with the producers of multiaward-winning TV series *Shōgun*. He also highlights works he has created in response to art he encountered in the CMA’s permanent collection. On display through September 7, this extraordinary exhibition is one not to miss.

This summer, we celebrate two other exhibitions that explore artistic transitions. *Refocusing Photography: China at the Millennium* presents work by eight artists who rejected traditional definitions of photography, reacting to China’s swift transformation toward individualism and a culture of consumption. *Rose Iron Works and Art Deco* explores the legacy of Cleveland-based Hungarian ornamental blacksmith Martin Rose and features *Muse with Violin Screen*, a member favorite in the CMA’s collection.

For a behind-the-scenes look at what goes into bringing a major international loan show to Cleveland, be sure to peruse the planning and travel notes that relate to the upcoming fashion exhibition *Renaissance to Runway: The Enduring Italian Houses*.

We are pleased also to share news of our extended partnership with the Jewish Museum, New York, for a second installation of Jewish ceremonial art. And read about the CMA’s cooperative work with the Republic of Türkiye in researching the provenance of the Roman bronze statue of a draped male figure and the recent decision that it should be repatriated to Türkiye.

Following an extensive search, we are thrilled to welcome Andria Derstine to the CMA as Virginia N. and Randall J. Barbato Deputy Director and Chief Curator. Andria brings curatorial and leadership experience to our world-class institution. We are, in addition, excited to announce the reopening of Transformer Station with exhibitions and performances scheduled throughout the summer. Finally, it would not be summer in Cleveland without Solstice in June. We hope to see you there!

With my gratitude and every good wish,

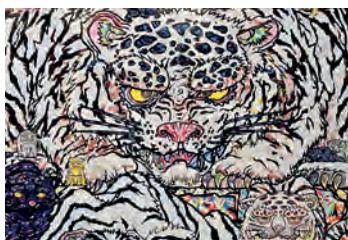


William M. Griswold
Director and President

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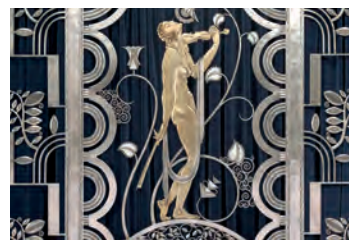
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A Talk with Takashi Murakami

The Artist Considers *Stepping on the Tail of a Rainbow*

EXHIBITION

**Takashi Murakami:
Stepping on the Tail of a
Rainbow**

Through September 7,
2025

The Kelvin and Eleanor
Smith Foundation
Exhibition Hall and Gallery

Just before the opening of Takashi Murakami: Stepping on the Tail of a Rainbow, former Margaret and Loyal Wilson Chief Exhibition, Design, and Publications Officer Heidi Strean spoke with artist Takashi Murakami about the multifaceted contemporary exhibition presented at the CMA. Encounter the depth of and surprises in Murakami's work here, then visit Stepping on the Tail of a Rainbow in Cleveland for your own experience of the Japanese artist's world.

suicide, which I thought was very interesting and captured a sense of life through death. My imagination expanded. Also, when I first saw *Shōgun*, I loved the art of the set, the scenery. So I wanted to meet [the production designer], Helen [Jarvis] and tried to contact the team. Of course, when Justin and Rachel wanted to meet, it became something deep, much deeper than I had originally intended. The collaboration came up as a way to make a structure to house my Four Symbols paintings.

HS: As we stood in the Ames Family Atrium with Justin and Rachel and first envisioned the site of a Yumedono re-creation, was it important to you that it be a Buddhist temple rather than a Shinto shrine, or were there specific aspects of religion or history that you wanted it to suggest?

TM: There's really no significance in the fact that it's Buddhist rather than Shinto, because, for example, Rachel and Justin created a whole worldview with *Shōgun*, but they aren't really particularly Buddhist. Or they don't have a faith in the Buddhist religion, but religion in the sense of one's view of life and death, spirituality. So they embody a certain type of worldview. Outside of whether something is Shinto or Buddhist, [works of art] exist for me as things that symbolize a reality or a philosophy.

HS: The Dream Hall in Nara, commissioned in the 700s, houses a hidden statue, the Kuse Kannon, which some believe can alleviate suffering. People know that the statue is there but can only visit it on occasion. How is this mysterious aspect of the Yumedono reflected in the Cleveland re-creation, which houses your Four Symbols paintings that reside over the cardinal directions?

TM: The *Shōgun* team looks at the world of historical cities, effectively showcasing something's context or history. I try to think of a more conceptual expression. In this collaboration, having the structure at the entrance of the exhibition means that first, visitors go way back in history and encounter the sense of life and death in that period in Asia. But once you enter the structure,



White Tiger and Family 2024–25. Takashi Murakami. Acrylic on canvas mounted on aluminum frame; 180 x 214.1 cm. © 2024–25 Takashi Murakami / Kaikai Kiki Co., Ltd. All Rights Reserved. Photo: Kei Okano. Courtesy of Gagolian

HS: A re-creation of the Yumedono, the “Dream Hall” from the Hōryūji Temple complex in Nara, Japan, is the first work visitors encounter in the exhibition. This is your collaboration with the producers of multiaward-winning television series *Shōgun*, which is set in Japan in 1600 as an embattled Japanese lord becomes entangled with a shipwrecked English crew. What is the importance of this structure as an entry point?

TM: The interpretation of Japanese culture by producers Justin Marks and Rachel Kondo is really fresh. That's what's moving to me. In *Shōgun*, once every two episodes, there's a hara-kiri, a ritual



This exhibition is presented by Akron Children's.



Major support is provided by the Womens Council of the Cleveland Museum of Art. Generous support is provided by Yuval Brisker and by the Gottlob family in loving memory of Milford Gottlob, MD. Additional support is provided by Mrs. Viia R. Beechler, Gries Financial Partners, Kenneth H. Kirtz and family, and Frank and Fran Porter.

Assistant Yuko Burtless, Takashi Murakami, and Shōgun producers Justin Marks and Rachel Kondo conceptualizing the Yumedono re-creation in the Ames Family Atrium

A selection of CMA objects Murakami considered to create his works in response

you immediately encounter my paintings that are actually not very Japanese. They represent the four mystical creatures from China [reflecting an even earlier history], that protect a capital city. Then you go through this space into the exhibition, which is really all about, to us, the ideal country.

HS: Can you talk about your process in choosing the artworks from the CMA's collection that you then used to create your works in response that feature in the subsequent parts of the exhibition?

TM: I made intuitive and primitive choices [of CMA pieces to respond to], thinking—I know the same thing! Or, this looks really cool. I used Photoshop to deconstruct the paintings and all the different colors into hundreds of screens, then silkscreen to reconstruct the paintings, where differences inevitably came up.

When you look closely at my completed paintings, they are very different in detail from the originals. But when you look from afar, or take a photo of the completed painting, it might look like a copy, or there will be something about it that feels completed. But I'm aiming to create a slightly "off" effect. There are small discrepancies with reality. But looking from afar again, you can sort of recognize that type of oddness, even though you might know the original painting or work. You have to adjust your mindset to the new work.



Rose Iron Works

The Cleveland Company's Journey from Art Nouveau to Art Deco

Ada de Wit

Ellen S. and Bruce V. Mavec
Curator of Decorative Arts

EXHIBITION

Rose Iron Works and Art Deco

July 6–October 19, 2025

Julia and Larry Pollock
Focus Gallery | Gallery
010

Major support is provided by the
Malcolm E. Kenney Curatorial
Research Fund.

Muse with Violin Screen

1930. Rose Iron Works
(America, Ohio, Cleveland
est. 1904). Designed by
Paul Fehér (American,
b. Hungary, 1898–1990).
Wrought steel, brass;
silver and gold plating.
Leonard C. Hanna Jr. Fund,
2020.216. © Rose Iron
Works Collections



Keen on learning about local heritage as a new Cleveland, I took up an invitation from CMA conservators Beth Edelstein and Colleen Snyder to visit the Rose Iron Works studio in October 2023. The CMA's collection of decorative arts, the care of which I had assumed two months prior, includes *Muse with Violin Screen* (1930) by Rose Iron Works, one of the most recognizable examples of American Art Deco metalwork.

The visit to East 43rd Street, the company's seat for more than 100 years, made a lasting impression. Bob Rose, the owner of the company and the founder's grandson, gave us a tour. The front

office is a showroom of some of the company's most successful products, predominantly in Art Deco style. We then got a glimpse of the archives, full of original drawings and tools, and an impressive reference library amassed by Bob's grandfather, which includes trade catalogues, books, locks, and other small iron objects from Europe, dating from the Medieval period to the early 1900s. At the back, there is a big workshop with machinery, traditional anvils, and, tucked away in the corners, historical works by the company salvaged from Cleveland's buildings. I knew it was material for a special project.

The Rose Iron Works
workshop Cleveland,
2024



2025 is a perfect occasion for a focus exhibition on Rose Iron Works: This year, we celebrate the 100th anniversary of Art Deco. In 1925, a groundbreaking exhibition in Paris presented modern decorative arts, attracting more than 16 million visitors. The style became known as Art Deco. The CMA's show, *Rose Iron Works and Art Deco*, focuses on the first 30 years of the company, from its establishment in 1904 to the 1930s when its most celebrated works in the Art Deco style were created.

Martin Rose, the company's founder, was first active in Budapest, where he trained in a strict guild system. I was fascinated to learn that he started his career in Gyula Jungfer's workshop—an artist I have known for years from my family holidays in Budapest. Jungfer is a prominent name in Hungarian art history because he decorated some of the city's most well-known buildings, published his work, and participated in national and international exhibitions. His eclectic late-1800s style influenced the young Rose, who moved to Cleveland in 1903. Indeed, research confirmed Rose's earlier pre-Art Deco works—traditional neo-Baroque gates and grilles and organic Art Nouveau shop signs and railings. Most of them are only known from historical images, though

wonderfully, some can still be found in Shaker Heights and Cleveland Heights mansions.

The aim of this exhibition is to celebrate Cleveland's heritage, of which Rose Iron Works was part, but also to place the local company in an international context, including Paris around 1925. Martin Rose closely followed stylistic and technical changes in Europe and naturally adopted the modern style. A gate from Cleveland's iconic Halle Brothers department store proves that the company had developed its take on Art Deco before the arrival of Paul Fehér, a talented and prolific designer who left Paris for Cleveland to join the Rose workshop in 1929. His fruitful collaboration with the company resulted in some of its best works, including the CMA's screen. The Rose Iron Works golden age ended with the Great Depression, although thanks to the owner's innovation and adaptability, the company survived by turning to industrial production. Nevertheless, artistic projects continued, including an ambitious 90-foot frieze of the history of metalworking, created from recycled car fenders. This work is shown in the CMA's Julia and Larry Pollock Focus Gallery along with other examples of metalwork, as well as drawings by Fehér.

Chinese Photos at the Millennium

A New Generation's Revolt

Barbara Tannenbaum

Curator of Photography and
Chair of Prints, Drawings,
and Photographs

EXHIBITION

Refocusing Photography: China at the Millennium

June 8–November 16,
2025

Mark Schwartz and
Bettina Katz Photography
Galleries | Gallery 230

This exhibition is made possible
with support from the Seven
Five Fund.

In the People's Republic of China between 1949 and 1978, photography's principal function was to serve the government by presenting idealized images of life under Chairman Mao and communist rule. Access to photographic equipment was reserved primarily for official publications and purposes. In 1978, as China opened to global trade, individuals began to earn money, and those with funds could finally purchase cameras and supplies. Initially, photographers produced documentary images, but the pursuit of the medium as artistic personal expression gradually flowered.

At the turn of the millennium, a new generation of Chinese artists—many initially trained as painters—revolted against traditional fine art photography. Instead, they heeded the influence of Western artists who had dissolved the boundaries between photography, performance art, conceptual art, and installation. This exhibition presents works from the museum's collection by eight key artists from that generation, which was the first to bring photography into the foreground of Chinese contemporary art.

Born between 1962 and 1969, these artists grew up during the Cultural Revolution (1966–76). Conformity was the dominant social value. Past intellectual products—whether artistic, family history, or documentary—were banned and destroyed. The artists also experienced the cultural vacuum that followed this erasure. As adults, they lived in a radically different China—newly prosperous, individualistic, and consumerist. *Refocusing Photography* demonstrates the breadth and variety of the explorations of these eight artists.

Hai Bo's *Middle School* (1999) illuminates one shift in social values. The artist gathered his school chums to restage a portrait taken during the Cultural Revolution. Mao jackets and cropped haircuts have given way to individualistic choices. In *Hello Mr. Hong* (1998), Hong Hao underlines China's growing materialism by inserting his own image into the type of photographs of luxurious environments found in lifestyle magazines.

Zhang Huan studied classical ink painting, Western drawing and painting, and art history but turned to performance art to examine philosophical issues, such as what sets humans



Hello Mr. Hong 1998. Hong Hao (Chinese, b. 1965).
Chromogenic print; 73.7 x 61 cm. Gift of Richard Born,
2019.307. © Hong Hao

apart from animals. He performed the *1/2 Series* (1998) just for his camera. He photographed himself wearing the ribs of an animal carcass, then wearing them again with thoughts on poetry and culture calligraphed on his body to suggest that language and art set us apart from our fellow creatures. “Half of a person is his body and the other half is his soul,” says Zhang.

Rong Rong exposed the squalor of Beijing's East Village, an unofficial artists' community, while documenting its inhabitants' radical artworks. Chen Jiagang's romantic, cinematic mash-up conflates China in the 1920s and in the 1950s, contrasting vividly with the harsh reality of Qi Sheng's presentation of the emotional cost of exile. Wang Jinsong's grid of portraits of one-child families assumes a neutral tone quite different from Liu Zheng's insistently probing views of dispossessed and marginalized citizens. These eight artists used new visual idioms to address their country's recent history, its swift societal transformation, and their own resultant shift in identity as Chinese.

FAR RIGHT

1/2 Meat and Text 1998.

Zhang Huan (Chinese,
b. 1965). Chromogenic
print; 119.4 x 104.1 cm.
Purchase from the J. H.
Wade Fund, 2012.100.2.
© Zhang Huan



The Road to Renaissance to Runway

Planning a Fashion Exhibition

Darnell-Jamal Lisby
Assistant Curator of Fashion

EXHIBITION

Renaissance to Runway: The Enduring Italian Houses

November 9, 2025–
February 1, 2026

The Kelvin and Eleanor
Smith Foundation
Exhibition Hall

Major support is provided by
Courtney and Michael Novak.
Generous support is provided by
Sandra and the late Richey Smith.



Ensemble, Resort

2025. Ian Griffiths (British,
b. 1963) for Max Mara
(Italy, est. 1951). Burned
silk velvet bonded with
sable wool. Max Mara.
Photo: Vogue. © Condé
Nast

When conceiving any curatorial project, including a major fashion exhibition like *Renaissance to Runway: The Enduring Italian Houses*, hurdles arise, from deciding on narratives to reconciling a meandering object checklist. Take a look behind the scenes at my journey on the road to *Renaissance to Runway*, opening at the CMA in fall 2025.

One important part in planning this exhibition has been delineating the historical periods that the show examines, as referenced by 20th- and 21st-century Italian fashions. After gleaning endless examples of ensembles and accessories featuring references to early modern art, I found that the most articulate creative silhouettes look to Renaissance, Mannerist, and Early Baroque art and cultural expressions from between 1400 and 1630.

Many Italian fashion houses and designers from the past century use a methodology that conflates references from the early modern period to underpin a concept of Italian creative values. Emphasizing the historical period of analysis, we can home in on early modern artworks, including key examples from the CMA's collection, to be in

dialogue with the 20th- and 21st-century fashions in the exhibition. For example, the exhibition presents a Max Mara floral-patterned coat dress that is made of a silk velvet fabric, in which the voided areas create a height juxtaposition to the raised velvet pile. This ensemble is presented alongside the CMA's sumptuous Venetian procurator's stole from the late 1500s, which has a double-pile velvet. The pairing illuminates Max Mara's contemporary techniques that look to historical weaving composition in early modern Italy. The show also includes a beautiful silk taffeta gown designed by Roberto Capucci in 1989, bedecked with floral embroideries. Its refined, elegant silhouette brings to mind the amplification of flowers and foliage as beautifying elements in early modern art aesthetics, as evidenced in Botticelli's 1480 painting *Primavera*, an image of which is included in the show.

Another unique challenge of planning *Renaissance to Runway* has been setting an official checklist. It's hard to decide among many beautiful and relevant fashions what to include! The difference between desires and reality must be reconciled without sacrificing the exhibition's goals, where the creation of the most accessible juxtapositions between fashions and artworks is of primary importance. Fashions that are too complicated to visually dissect can disrupt a viewing experience. As most major global fashion exhibitions require loans from a series of lenders, including other museums, private collections, research centers, and, of course, fashion house archives, negotiations are complex and ongoing. But *Renaissance to Runway* has already secured loans to present fashions from leading Italian houses, such as Versace, Pucci, Ferragamo, Max Mara, Giorgio Armani, and more, and we look forward to confirming and sharing even more details.

Though much of this planning can happen from Cleveland, some steps are better worked out abroad. To obtain the loans in my previous exhibition, *Korean Couture: Generations of Revolution*, I traveled to Seoul to get to know the designers and their respective culture, immersing myself in their lived experiences to enrich the research. *Renaissance to Runway* is no different. Visiting



fashion-house headquarters from Milan to Florence to Rome to consult with archival teams and designers has allowed me to add texture to the exhibition and confirm my curatorial findings. Italian art museums can also help contribute to the art historical research framing many of the fashions. These visits help satisfy the requirements of negotiations that entail thoroughly comprehending each house's aesthetics and presenting to the lenders how their archival designs fit the exhibition themes.

There is much to anticipate at this point. An exhibition catalogue is underway featuring fabulous illustrations alongside photos of fashions from the exhibition, shot this spring in Milan. The photographer, Luca Stoppini, was the former creative director of *VOGUE Italia*, where he worked alongside editor-in-chief Franca Sozzani before her passing in 2016. We are also collaborating with Sozzani's son, photographer Francesco Carrozzini, to create an expansive digital installation that fuses the works in the exhibition with a dynamic interactive landscape.

During my visits to Italy, I came to see that fashion is often a family business. The houses of Missoni, Ferragamo, Versace, Etro, and others were and sometimes still are operated by the families who founded each company. Even in the early modern period, textile guilds were family operated, and powerful aristocratic families dictated fashion trends of the time. So, one could say that aspects of Italian style are built on family values. *Renaissance to Runway* is a love letter to Italy's incredible artistic ingenuity that has continuously captured the world's heart and imagination. We hope you share our anticipation for it with your own family and friends as we look forward to the exhibition this fall.

Procurator's Stole

c. 1575–1600. Italy, Venice.
Dyed silk, velvet in two
heights of cut pile: woven as
two stole widths. Bequest of
John L. Severance, 1942.829

EXHIBITIONS THROUGH AUGUST 2025

Members see all ticketed exhibitions for free!

CMA Artists at Work

June 6–August 3, 2025
Transformer Station

CMA Artists at Work renews a long-standing institutional tradition of showcasing work from the breadth of local artists who work for the CMA. The museum's mission is to fulfill its dual roles as one of the world's most distinguished and comprehensive art museums and one of Northeast Ohio's principal civic and cultural institutions. With a total staff of more than 450, the museum is proud to present this exhibition featuring the talent of staff from all areas of the museum. *CMA Artists at Work* is organized by the CMA's exhibitions department.

Refocusing Photography: China at the Millennium

June 8–November 16, 2025
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

This exhibition presents eight artists who, working in a newly individualistic and consumerist China around 2000, helped bring photography into the foreground of Chinese contemporary art. Dissolving the boundaries between photography, performance art, and conceptual art, they produced artworks that address their country's swift societal transformation and their own resultant shift in identity as Chinese.

Children's Armor from the Imperial Habsburg Armory in Vienna

June 8, 2025–May 2028
Jack, Joseph, and Morton Mandel Armor Court | Gallery 210A

Four historically significant suits of armor from the imperial Habsburg armory in Vienna are on display in the armor court for the next three years. The selection focuses on children's armor and weapons to illustrate how military education played an important role in the training of boys to become knights. A few objects from the CMA's collection of children's armor are shown alongside these magnificent loans.

Rose Iron Works and Art Deco

July 6–October 19, 2025
Julia and Larry Pollock Focus Gallery | Gallery 010

In the early 1900s, Hungarian ornamental blacksmith Martin Rose moved to Cleveland and founded Rose Iron Works. Rose's collaboration with designer Paul Fehér resulted in some of the best Art Deco ironwork in the country, including the CMA's celebrated *Muse with Violin Screen* (1930). This exhibition explores Rose's transition from Art Nouveau to Art Deco, focuses on his 1930s commissions, and places his work in a European context. It also emphasizes the family-run Cleveland company that for 120 years has adorned the city's notable buildings and has served as a leading manufacturer of decorative metalwork in the US.

Shahzia Sikander: Collective Behavior

Through June 8, 2025
Julia and Larry Pollock Focus Gallery | Gallery 010

Collective Behavior presents Shahzia Sikander's work alongside South Asian artworks from the museum's collection that have inspired her, offering a narrative that the CMA is uniquely suited to share. It celebrates the rich histories encompassed in the museum's renowned South Asian collection as it situates contemporary artistic practice in relation to the global history that precedes it.

Karamu Artists Inc.: Printmaking, Race, and Community

Through August 17, 2025
James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Printmaking played a groundbreaking role at Cleveland's Karamu House, one of the best-known sites for Black American culture. This exhibition brings together more than 50 prints created by Karamu Artists Inc.—including works by Elmer W. Brown, Hughie Lee-Smith, Charles Sallée, and William E. Smith—a group that came together over a shared interest in the democratic possibilities of the graphic arts.

Takashi Murakami: Stepping on the Tail of a Rainbow

Through September 7, 2025
The Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery

Art can respond to disaster. Like religion, it can work through crisis and register experiences expressed (and sometimes coded) by and through form. It can be a mass phenomenon, a gathering around compelling ideas. It can address crisis directly, offering healing or provoking outrage or catharsis. It can also offer escapist fantasy. Takashi Murakami's likening of gaming and other forms of entertainment to religion speaks of a spirit of collective activities where societal energies are expended, developed, and ritualized. Originating at the Broad in Los Angeles, this exhibition is presented with expanded ambition at the CMA.

Arts of the Maghreb: North African Textiles and Jewelry

Through October 12, 2025
Arlene M. and Arthur S. Holden Gallery | Gallery 234

This exhibition spotlights the rich artistic traditions of Morocco, Algeria, and Tunisia from the late 1800s to the early 1900s, through a display of elaborate textiles and fine jewelry in the CMA's collection.

Adorning Ritual: Jewish Ceremonial Art from the Jewish Museum, New York

Through May 10, 2026
Various Galleries

Precious examples of Jewish ceremonial objects (Judaica) are on view in six galleries, representing the active faith of the Jewish people over centuries and across the world. These works testify to the artists' creativity in adapting traditional forms of Judaica to changing fashions and styles. Explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

**TAKASHI
MURAKAMI**
STEPPING ON THE TAIL OF A RAINBOW
THROUGH SEPTEMBER 7, 2025



This exhibition is presented by Akron Children's.



Akron
Children's

Hustle 'n' Punch by Kaikai and Kiki (detail), 2009.

Takashi Murakami. Acrylic and platinum leaf on
canvas mounted on aluminum frame; 300 x 608 cm.

© 2009 Takashi Murakami / Kaikai Kiki Co., Ltd. All
Rights Reserved. Courtesy of the Broad

PERMANENT COLLECTION INSTALLATIONS

Practice and Play in Japanese Art

June 20–November 30, 2025

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A

Both military (bu, 武) and cultural (bun, 文) skills were important for samurai in premodern Japan. Horsemanship, falconry, and archery were among the martial arts, while in court circles and elite military households, poetry competitions and games with incense tested creative and sensual abilities. Practices of the arts and games of strategy, often informed by Chinese precedents, provided multiple paths to personal cultivation and community.

Pintoricchio Magnified: An Immersive Conservation Experience

August 10, 2025–August 30, 2026

Gallery 115

Through a digital immersive experience, visit the conservation studio and get a behind-the-scenes look at the materials and techniques conservators used to investigate and preserve one of the more damaged paintings in the CMA's collection: Pintoricchio's *Virgin and Child*.

British Portrait Miniatures: Tokens of Love and Loss

August 22, 2025–February 15, 2026

Ellen and Bruce Mavec American and British Decorative Arts Gallery | Gallery 203B

For the first time in more than a decade, the CMA's stunning collection of portrait miniatures returns to view. Get to know these fascinating sitters with a changing selection of intimate portraits.

Contemporary Calligraphy and Clay

Through June 15, 2025

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Calligraphy and ceramics are two major art forms in Japanese culture. They have historically been appreciated together, often paired in spaces called tokonoma, or simply *toko*, a term that can be translated as display alcove. This installation revisits the bond of calligraphy and clay through contemporary works set in the modern space of the museum gallery.

Creation, Birth, and Rebirth

Through July 16, 2025

Gallery 115

Concepts of birth, creation, and re-creation were central to the people of the Middle Ages across different cultures. In addition to objects such as pages from manuscripts, prints, and sculptures from the European Middle Ages, the exhibition includes examples of these from the Indian, Chinese, and Aztec cultures.

Vito Acconci: Centers

Through September 7, 2025

Gallery 224B

In this video, Vito Acconci faces the camera head-on, attempting to keep his finger directed at the center of the screen displaying his own image. In pointing at himself, the artist also points at the viewer. Acconci, who started his career in the 1960s as a poet but became a leading figure in performance, sound, and video art, wrote, "The result (the TV image) turns the activity around: A pointing away from myself, at an outside

viewer—I end up widening my focus onto passing viewers (I'm looking straight out by looking straight in)."

From the Earth Through Her Hands: African Ceramics

Through September 21, 2025

Gallery 108A

This rotation considers key western, central, and eastern African ceramics spanning the first through 20th centuries. Three themes highlight their makers' technical and aesthetic accomplishments: inspiration and instructors, idealized portraits, and practical beauty.

Reinstallation of Krishna Lifting Mount Govardhan

Through November 2, 2025

Gallery 243 | Nancy F. and Joseph P. Keithley Gallery | Gallery 244

The monumental sculpture *Krishna Lifting Mount Govardhan* returns to the permanent collection galleries for the first time since its reconstruction was completed in 2021. To complement this major addition, 13 stone and bronze works from India, Cambodia, and Indonesia are also on display.

Landscapes by Arnold Chang: A Retrospective and Recent Acquisitions

Through November 9, 2025

Clara T. Rankin Chinese Art Galleries | Gallery 240A

This exhibition reviews the artistic career of Arnold Chang (张洪, Zhang Hong) (American, born 1954) and celebrates the museum's recent acquisition *Secluded Valley in the Cold Mountains*, a pivotal work that marks Chang's breakthrough as an international contemporary ink artist. Showcasing 18 works by the artist, plus the CMA's *Number 5* (1950) by Jackson Pollock, the exhibition explores Chang's formative years that culminate in free and explorative ways, including the use of photography and color.

Indian Painting of the 1500s: Continuities and Transformations

Through January 11, 2026

Gallery 242B

From 1500 to 1600, artists in India dramatically changed the styles in which they worked. Paintings from the CMA trace the transformations of their work from flat, abstract compositions to complex works of dynamic naturalism.

Juxtaposition and Juncture in Korean Modern and Contemporary Art

Through April 2026

Korean Foundation Gallery | Gallery 236

The term "juxtaposition" here refers to the act of placing two or more artworks side by side that are significantly different from one another. Featuring Korean modern and contemporary artworks that the CMA has collected over the past 15 years, this thematic exhibition juxtaposes them to create an exciting juncture of connections through their visual and material contrasts.



The two couples reach a foreign city where they make their home from a **Tuti-nama (Tales of a Parrot): Thirty-third Night** (detail), c. 1560. Mughal India, court of Akbar (reigned 1556–1605). Gum tempera, ink, and gold on paper; 20.3 x 14 cm. Gift of Mrs. A. Dean Perry, 1962.279.222.b



JUNE

CAC Community Arts Center
TS Transformer Station

D Donor Exclusive
M Member Exclusive

F Free; Ticket Required
S Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
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1 CAC Family Fun Day 1:00–4:00 p.m.	2	3 Lunchtime Lecture F 12:00 p.m.	4 OFF-SITE ELC Art Tour and Happy Hour D 5:30–8:30 p.m.	5	6 TS CMA Artists at Work Opens	7 CAC Comic Club 11:00 a.m.–1:00 p.m.
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8 Children's Armor from the Imperial Habsburg Armory in Vienna Opens Refocusing Photography Opens Shahzia Sikander Closes	9 Temples and Worship in South Asia Closes	10	11	12 Director's Dinner D 6:00 p.m.	13	14 Parade the Circle 12:00–4:00 p.m. CAC Closed
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Parade the Circle
in Wade Oval

15
Contemporary Calligraphy and Clay
Closes



19
CAC Juneteenth Studio
10:00 a.m.–2:00 p.m.

Clouds Follow Dragon 2008.
Takaki Seiu
(Japanese, b. 1949).
Ink on paper; 97 x 170 cm. Gift of the artist, 2011.18

20
Practice and Play in Japanese Art
Opens

21
CAC Solstice Studio
1:00–4:00 p.m.
Solstice **S**
7:00 p.m.–12:00 a.m.

22 **23**



28
CAC Chamberfest
1:00–4:00 p.m.

29
Solstice attendees dancing in front of the south facade of the 1916 building

SAT



12

19

Mother-and-Child Figurine
1325-1521.
Mexico, Aztec.
Ceramic, pigment;
h. 12.2 cm. Gift of
Edward B. Greene,
1921.1711

31

AUGUST

CAC Community Arts Center
TS Transformer Station

D Donor Exclusive
M Member Exclusive

F Free; Ticket Required
\$ Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
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- 1**
MIX \$
6:00–10:00 p.m.
- 2**
CAC
Comic Club
11:00 a.m.–1:00 p.m.

MIX light projections on the north facade of the 1916 building

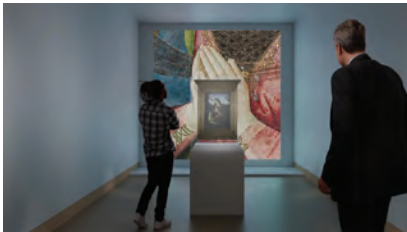
- 3**
CAC
Family Fun Day
1:00–4:00 p.m.
- 4**
- 5**
Lunchtime Lecture P
12:00 p.m.
- 6**
Art of Fashion: Christian Siriano \$
6:00 p.m.



SHANE LAVANCHER

Christian Siriano

- 10**
Pintoricchio Magnified
Opens
- 11**
- 12**
OFF-SITE
ELC Prospect Event P
6:00–8:30 p.m.



ERIC MIKA

- 15**
- 16**
Artist in the Atrium
11:00 a.m.–3:00 p.m.

Installation view of Pintoricchio Magnified

- 17**
Karamu Artists Inc.
Closes



Artist's Life, No. 1 1939. Hughie Lee-Smith (American, 1915–1999), published by Works Progress Administration / Federal Art Project. Lithograph; 33.3 x 25.5 cm. Created by the Federal Art Project, Works Progress Administration and lent by the Fine Arts Collection of the US General Services Administration, 4230.1942

- 20**
- 21**
- 22**
British Portrait Miniatures
Opens
- 23**



Portrait of Thomas Hobbes c. 1660. Samuel Cooper (British, 1608/9–1672). Watercolor on vellum in a gilt metal frame; 6.7 x 5.8 cm. The Edward B. Greene Collection, 1949.548

- 24**
- 27**
- 28**
Takashi Murakami VIP Last Look P
5:30–9:00 p.m.

FUND FOR EXHIBITIONS

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous donors, Gini and Randy Barbato, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Joseph and Susan Corsaro, Ron and Cheryl Davis, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Robin Heiser, the late Marta and the late Donald M. Jack Jr., the estate of Walter and Jean Kalberer, Eva and Rudolf Linnebach, the William S. Lipscomb Fund, Bill and Joyce Litzler, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Sarah Nash, Courtney and Michael Novak, Tim O'Brien and Breck Platner, Dr. Nicholas and Anne Ogan, William J. and Katherine T. O'Neill, Henry Ott-Hansen, the Pickering Foundation, Christine Fae Powell, Peter and Julie Raskind, Michael and Cindy Resch, Marguerite and James Rigby, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Elizabeth and Tim Sheeler, Sandra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

CMA Fund for Exhibitions Supporters As of April 17, 2025

The Bubon Statue Departs

Farewell Display of Monumental Ancient Bronze Figure

Seth Pevnick

Curator of Greek and Roman Art and Chair of Art of the Ancient Mediterranean, Africa, and Europe to 1800, and Decorative Art

Through July 8, 2025, a monumental ancient bronze statue of a draped male figure stands at the center of the Monte and Usha Ahuja Founders Rotunda. Acquired by the CMA in good faith in 1986, the statue was recently deaccessioned for return to Türkiye after scientific tests showed that it likely once stood atop a stone pedestal at Bubon, an archaeological site in Lycia (now southwestern Türkiye). Its temporary new display, made possible through the generosity of the Republic of Türkiye and the District Attorney of New York County, celebrates the mutual goodwill and recent cooperative research efforts undertaken on the statue and at Bubon. This represents a positive outcome to a lengthy process and an opportunity to share new knowledge and bid this longtime visitors' favorite farewell.

The statue depicts a man in elaborate Greek dress and sandals, standing in a contrapposto pose with weight on the right leg and the left foot advanced. Now headless, the figure wears a himation, a rectangular cloth traditionally draped over the left shoulder, with a lighter undergarment, known as a chiton, visible at the chest. The statue gives the appearance of solidity but is hollow, constructed from many separately cast pieces carefully joined together to appear almost seamless, using techniques established across wide areas of the Greek and Roman world. Without a documented findspot, the statue had long been grouped with other large-scale bronzes that entered the art market in the 1960s.

Many of these bronzes were rumored to have come from illicit digging at Bubon, where Turkish archaeologist Dr. Jale İnan later excavated the small *Sebasteion*. This imperial-cult shrine was lined on three sides with stone-statue bases, some inscribed with names matching the identities of portraits thought to have been found there. Unlike other male statues from Bubon, which show divinized Roman emperors as heroic nudes, this statue more closely resembles a Greek philosopher or orator, prompting scholars to label it Marcus Aurelius, the emperor now also known as a philosopher. But his philosophical *Meditations* were private, unpublished writings, and most representations of Aurelius portray him like

other Roman emperors—either nude, in military garb, or draped in a toga, not a Greek himation. Additionally, the aforementioned scientific tests suggest that this statue stood on an uninscribed base at Bubon, not the one naming Aurelius. Thus, while some continue to see the statue as Aurelius, uniquely depicted as a philosopher, others see its identity as uncertain.

Let us hope that its return to Türkiye leads to a fuller understanding of the statue, the site, and the other objects found there. To learn more, visit the installation in the rotunda, which presents more fulsome didactic materials.



**Draped Male Figure,
Perhaps Marcus Aurelius**

c. 150 BCE–200 CE. Roman or possibly Greek Hellenistic. Bronze, hollow cast; h. 193 cm. Lent by the Ministry of Culture and Tourism of the Republic of Türkiye, 4.2025

Adorning Ritual

A Second Installation of Ceremonial Artworks from the Jewish Museum, New York

Ada de Wit

Ellen S. and Bruce V. Mavec
Curator of Decorative Arts

EXHIBITION

Adorning Ritual: Jewish Ceremonial Art from the Jewish Museum, New York

Through May 10, 2026

Various Galleries

Principal support is provided by Rebecca and David Heller. Additional support is provided by Richard A. Horvitz and Erica Hartman-Horvitz and Mr. and Mrs. David D. Kahan.



COURTESY OF THE JEWISH MUSEUM, NEW YORK

Marriage Wall Panel or Tabletop 1700s–early 1800s. Italy. Marble: inlaid with cut stones; 97.8 x 146.7 x 5.7 cm. The Jewish Museum, New York, Purchase: Gift in memory of Curtis Hereld; Edward and Helene Toledano Fund; Traditional Judaica Acquisitions Committee Fund; Dennis Stein Bequest; Judaica Endowment Fund; Phil and Norma Fine Fund; Gift in memory of Frieda and Felix Warburg and Edward M.M. Warburg; Gift of Dr. Harry G. Friedman, by exchange; Gifts of Alex Schmelzer, Lisa Rotmil, and Family; Helen and Jack Cytryn Fund; and Gifts of the Jewish Museum Volunteer Association and the Ellis Goodman Family Foundation, 2007-1

Because of the success of the first installation of loans from the Jewish Museum, New York, at the CMA, the museums have partnered again for a new display of Jewish ceremonial art. The Jewish Museum has one of the world's largest and most important collections of Jewish ritual art. The concept of the new display has not changed since the first iteration. Again, the CMA showcases a group of important objects on loan in six permanent collection galleries, testifying to the presence of Jewish communities in different countries at different periods. These works teach about Jewish rituals, tell stories, and represent high-quality art.

This second installation from the Jewish Museum includes a silver presentation tray made in London in the early 1700s, an Italian Baroque marble marriage wall panel or tabletop, German neoclassical silver Torah finials, a Moroccan silver mezuzah cover, a Turkish copper-gilt Passover handwashing vessel and laver, and a Passover set after a 1930 design in the Bauhaus spirit.

In the prior installation, the CMA benefited from the closure of the Jewish Museum's galleries in preparation for reinstallation. This time, the

majority of the museum's highlights have been reserved for their new galleries, due to open in fall 2025. Moreover, several other US museums have followed the CMA and are planning similar collaborations with the Jewish Museum. Since I was determined to maintain the highest quality of objects, the loan negotiations took longer.

Still, the result is stunning. I am most excited about the Italian marriage wall panel or tabletop. It is a monumental and rare work of art with interesting iconography, inlaid with many pieces of colored marble and other stones in the technique called *pietre dure* (hard stones). The grand architecture of the CMA's 1916 building offers a particularly appropriate backdrop for the object. One other loan, technically not an example of ritual art but included because it is intertwined with the history of Jewish people in London, is a silver presentation tray for the City of London's Lord Mayor given by the Jewish community of Bevis Marks Synagogue, the oldest continuously used synagogue in the United Kingdom.

The CMA is committed to incorporating Judaica in its galleries to ensure that our communities feel



Presentation Tray

1708–9. John Ruslen
(British, active 1664–1716).
Silver; 54.2 x 67.3 x 8.3 cm.
The Jewish Museum, New
York, Gift of Frieda Schiff
Warburg, JM 2-47a–b

welcome and represented. Building up our own collection takes time, though we celebrate our first intentional acquisition of Jewish ceremonial art that has been on display since May: a silver etrog box by Ilya Schor, made in the United States in 1956. The museum is collaborating with other institutions at a local level as well—in fall 2024, a spectacular silver miniature Torah ark was installed in the Norma and Alfred Lerner Family Gallery (219), on loan from Mishkan Or Museum of Jewish Cultures in Beachwood, Ohio. We are pleased to share all these works with you.

Children's Armor in the Armor Court

Loans from Vienna Articulate Knightly Training

Gerhard Lutz

Robert P. Bergman Curator
of Medieval Art

Principal support is provided by the Jack, Joseph, and Morton Mandel Foundation. This exhibition is organized in partnership with the Kunsthistorisches Museum Vienna, Imperial Armoury.

RIGHT

Child Armor of Archduke Ferdinand Karl (1628–1662)

c. 1641. Christoph Krämer
(Austrian, active 1639–62).
Iron: forged, chased, blued,
partly engraved, partly
blue etched; rivet
caps, visor: iron, partly fir
gilded, partly engraved,
partly gilded (modern);
buckles: iron, blued, partly
gilded (modern); leather;
velvet; border: silver
wire; 140 x 60 x 60 cm.
Kunsthistorisches
Museum, Hofjagd- und
Rüstkammer, Vienna, inv.
A 1702

Four historically significant suits of armor from the Hofjagd- und Rüstkammer, the imperial Habsburg armory, which is now part of the Kunsthistorisches Museum in Vienna, are on display in the Jack, Joseph, and Morton Mandel Armor Court for the next three years. The armory's important collections date back to around 1500, when the Habsburgs, who had held the throne of the Holy Roman Empire without interruption since 1440, were at the height of their power. This collaboration with the CMA has gone on since 2014 thanks to the generous support of the Jack, Joseph, and Morton Mandel Foundation.

The current loans from the court hunting and armory collection focus on an aspect that has received little attention to date: Children's armor and weapons. Any nobleman who wanted to become a good (tournament) fighter had to start training at an early age. Military education therefore played an important role in the upbringing of boys.

In the Middle Ages, noblemen generally had the option of a knightly or ecclesiastical career, the latter especially for younger sons. From around the age of seven, boys were educated by other men. In early adolescence, sons left their homes to be prepared for future roles in knightly society as squires in the company of peers at important courts. The focus in these roles was on training and practicing physical abilities and skills that were essential—of almost existential importance, even—to members of the armored ruling class. This training primarily concerned the handling of weapons and horses.

The first stage of this education was practice as an archer, before an adolescent knight received intensive physical and riding training. In the aristocratic milieu, young nobles often had knightly tutors at their sides. As a boy's physical strength grew, he familiarized himself with actual knightly weapons. Physical fitness through sporting exercise and, in particular, the training of knightly riding and weaponry techniques was fundamental, both for hunting and for tournaments and battles.

As squires, the young men not only had to train in physical skills on their way to becoming knights but also learn the norms and values of chivalric courtly culture. Traditional, heroic virtues of

warrior nobility were expanded to include traditions of courtliness, with core values of moderation, constancy, gentleness, and, in particular, generosity, as well as cheerfulness, kindness, graciousness, and pleasant appearance.

As a central manifestation of chivalric society, a tournament offered individuals who had undergone knightly training the opportunity to achieve honor and glory as an important forum and instrument of noble communication and self-assurance. Here, friendships could be made, marriages arranged, and knightly and courtly behavior displayed. Tournaments also served as practice for war, and their social, cultural, and political functions increasingly came into focus in the late Middle Ages. Tournaments exerted a special pull on nobles from an early age. The squire period ended with the ceremonial induction into knighthood, which was often performed by the lord of the respective court or another high-ranking person.

The importance of training as a knight is documented today above all by numerous children's suits of armor, of which the Vienna collections have several outstanding examples. Most of these can be traced back to specific members of the House of Habsburg. The suits show how boys outgrew their armor as they aged and needed new, larger pieces. Depending on rank and wealth, in seasons of growth, either a completely new suit of armor was made or an existing older suit of armor was reused or purchased.

Since the opening of the CMA, the collection of weapons and armor has played a particularly important role for children and young people. As early as the 1920s, special events were offered at the museum for children to practice with medieval weapons, just like the budding medieval knights whose suits are on view now thanks to the Hofjagd- und Rüstkammer. In this installation, a few pieces from the CMA's collection of children's armor are shown alongside these magnificent loans.



Meet Andria Derstine

Welcoming Our New Virginia N. and Randall J. Barbato Deputy Director and Chief Curator



Andria Derstine

Andria Derstine joined the museum in December 2024 as the Virginia N. and Randall J. Barbato Deputy Director and Chief Curator. She oversees the collections division, collaborating closely with curators, the director, and the board of trustees' Collections Committee. She also supervises the work of the Ingalls Library and Museum Archives, as well as the collections management and conservation departments and the division that includes exhibitions, design, and publications.

Long engaged with the museum world, Derstine most recently worked for more than 18 years at the Allen Memorial Art Museum at Oberlin College, where she was a curator before stepping into the role of director in 2012. Prior to her tenure at Oberlin, she was a Mellon Fellow at the Detroit Institute of Arts and later an assistant curator in their European paintings department. She has also held volunteer roles at the Metropolitan Museum of Art, the Isabella Stewart Gardner Museum in Boston, and the Fogg Museum at Harvard University.

Derstine earned her undergraduate degree in British and French history and literature at

Harvard University. In college, she traveled to Tuscany as a researcher and writer for a travel guide, where she engaged with cultural institutions in a way that made her curious to expand her knowledge of art and art history. Upon her return to Harvard, she enrolled in a course about Michelangelo, which cemented her interest in the field. After several years of working in finance and consulting, she went on to complete a PhD in art history from New York University's Institute of Fine Arts.

Derstine's major accomplishments at the Allen include fundraising for endowments to support acquisitions of art, curatorial positions, educational programming, and marketing efforts. She also expanded and diversified the museum's collection, acquiring work by artists such as Giovanna Garzoni, Jeffrey Gibson, Henry Ossawa Tanner, and many others. A major highlight at the Allen was a year-long exhibition inspired by the life of sculptor Edmonia Lewis, organized with the contemporary artist Fred Wilson.

At the CMA, she is drawn to the excellence of the staff, facilities, and collection and the chance to work with a broader public: "Seeing the strong foundation built by past fundraising efforts, the unwavering support of our members and the public, and the museum's remarkable acquisitions and exhibitions, I hope to further our excellent work within the community and beyond."

Looking forward to spearheading many key initiatives at the CMA, Derstine is currently leading a search for a curator of Indigenous art of the Americas, and she aspires to continue working with advancement staff to fund and endow positions that secure the CMA's future. While finding it difficult to pick a favorite object in the CMA's encyclopedic collection, she is drawn to the European Baroque galleries—her focus during graduate studies—as well as ancient art from multiple cultures and the museum's renowned Asian art holdings. Derstine encourages members to visit the museum often, and to spend time in galleries they may not have visited before. "There are so many thought-provoking artworks here," she notes. "At the CMA, members can have a new experience every visit."

Endowment for Contemporary Art

Lauren Rich Fine Endows the Curator of Contemporary Art

Lauren Rich Fine



COURTESY OF LAUREN RICH FINE

Lauren Rich Fine is both a community leader and a prolific collector of contemporary art; her leadership, foresight, and financial support has helped catapult the CMA onto the world stage of contemporary art. Fine first visited the museum as a child. Upon her return to Cleveland as an adult in 1996, one of the first things she did was enroll her son Graham in the Mommy and Me art classes. She frequents the contemporary art galleries, noting that “contemporary art is a great recording of history as it is happening,” and loves the Ames Family Atrium with its constant activity and changing light.

Recognizing the importance of participation in the Venice Biennale, the world’s foremost international contemporary art festival, Fine quickly provided generous support that allowed the CMA to copresent *Shazia Sikander: Collective Behavior* at the 60th International Art Exhibition, La Biennale di Venezia. Fine was among the 65,000 international visitors to the exhibition, which garnered much attention and rave reviews during its six-month run in 2024. While there, she spent significant time with both the artist, Shazia Sikander, and Emily Liebert, the CMA’s curator of contemporary art and cocurator of the exhibition.

Venice was just the beginning. Sikander’s story and work, specifically the conversation between the contemporary nature of Sikander’s art and

the CMA’s renowned South Asian collection, deeply spoke to Fine, as did the time spent with Liebert. While viewing Sikander’s exhibition, Fine felt that “it was incredible to be with both Shazia and Emily and hear what the artist was trying to convey through her work.” These experiences led to her next significant gift—creating the first endowed contemporary art curatorial position at the museum: The Lauren Rich Fine Curator of Contemporary Art, a position now held by Liebert.

“I know the CMA is not as well-known for its contemporary art collection as much as it is for other collecting areas, but the quality of our collection is exceptional. Getting to know Emily more deeply through the Venice Biennale exhibition solidified my sense of both the excellence of our collection and our contemporary art leadership. I realize that Emily will not always be in the position, but creating a contemporary art curatorial endowment raises the visibility of our collection at a pivotal moment in the CMA’s history,” Fine says.



COURTESY OF LAUREN RICH FINE

Her commitment to the museum goes far beyond financial support. She is a member of the board of trustees and chair of the Finance Committee, as well as a Leadership Circle member and Womens Council member since 2008. Fine’s leadership and profound investment, coupled with our growing international recognition in this area and the Takashi Murakami exhibition, emphasize the museum’s commitment to contemporary art. We celebrate Fine’s gift and the advancement of the CMA on the international stage.

RIGHT
Lauren Rich Fine with
artist Shazia Sikander
and curator Emily Liebert
in Venice, Italy, 2024

Transformer Station Activated

Community Partnerships with Local Artists at the CMA's West-Side Location



LEAH TRZNADEL, COURTESY OF CLEVELAND INSTITUTE OF ART

ABOVE
CMA director William Griswold (left) celebrating the reopening of Transformer Station

RIGHT, FAR RIGHT
Opening night of *Love Is Resistance*

In 2025, Greater Cleveland's vibrant artistic community is on full display at Transformer Station. The schedule there includes collaborations with the Cleveland Institute of Art, CMA staff, and FRONT Fellows in three major art exhibitions: *Love Is Resistance*, *CMA Artists at Work*, and *FRONT Fellows Show*, along with a series of performances highlighting a talented array of regional artists.

Transformer Station serves as a near-west-side satellite location for CMA exhibitions and programs, offering distinctive and engaging contemporary art installations and music, dance, film, and other performances. Transformer Station also helps fulfill the CMA's promise to serve as a social and intellectual hub, providing a venue for experimentation in a manner that is most impactful for the community, while complementing the CMA's work with families at its Community Arts Center in the nearby Clark-Fulton neighborhood.

"Transformer Station gives us an opportunity to create another connection between the CMA's renowned encyclopedic collection and artists working today," reflects Todd Mesek, chief marketing officer. "It's fitting for us to showcase the work of the FRONT Fellows at Transformer Station, which was gifted to the CMA by Fred and Laura

Bidwell, the driving forces of FRONT. Beyond the art shows, the 2025 schedule also features a series of performances, including the CMA's beloved City Stages summer concerts, which have become block parties for the Hingetown neighborhood."

The CMA's 2025 Transformer Station schedule began with *Love Is Resistance*, organized by the Cleveland Institute of Art and showcasing works created by its students, faculty, and alumni. Curated by faculty and Reinberger Gallery staff, the exhibition featured artists' responses to artworks from the CMA's collection that engage with the concept of resistance from an art historical perspective.

The exhibition opened on February 14, 2025, in celebration of Valentine's Day. *Love Is Resistance* also offered a performance event that explored the concept of love as a radical act—one that centers passion, care, knowledge, and community as creative tools to challenge oppressive systems rooted



LEAH TRZNADEL, COURTESY OF CLEVELAND INSTITUTE OF ART

in hate, fear, division, and unjust ideologies. *Love Is Resistance* called for building a better world by understanding past histories and approaching one another with persistent care in the face of uncertain futures.

"This partnership has also offered a wonderful opportunity to continue to realize the potential of a site like Transformer Station to serve the urgent cultural needs of the Cleveland community," says Nikki Woods, CIA's director of exhibitions and galleries. "I am hopeful that this project sparks continued, responsive investment into the futures of Cleveland's creative community, especially in this moment when much feels at risk. From partnered exhibition opportunities such as *Love Is Resistance* to artist



gathering spaces, incubator sites, performances, expansive visiting artist programs, and more, I think the possibilities of a site like Transformer Station are limitless.”

Opening on June 6, 2025, *CMA Artists at Work* renews a long-standing CMA tradition of showcasing work from the breadth of local artists who work for the CMA. With a total staff of more than 450, the museum is proud to present this exhibition featuring the talent of staff from all areas of the museum. *CMA Artists at Work* is organized by the CMA’s exhibition department.

The CMA’s 2025 Transformer Station schedule also includes *FRONT Fellows Show*, the capstone exhibition of work by the FRONT Art Futures Fellows. The program allows fellows to develop their artistic practice, build their network, and gain exposure to the contemporary art world with substantial financial and professional support. This exhibition is the culmination of a three-year fellowship program that provides professional development opportunities for emerging artists in Northeast Ohio. The exhibition features work by Amanda D. King, Charmaine Spencer, Erykah Townsend, and Antwoine Washington. The FRONT Art Futures Fellows, part of a program launched in 2022, were chosen by a national advisory board of curators and artists. The fellowship includes a \$25,000 stipend, travel, and financial support for full participation in the once-planned 2025 FRONT Triennial. The exhibition showcases

the work of the four fellows from the years of the fellowship, an adaptation of the originally scheduled four-part program.

“I am very pleased with the opportunity to feature this important exhibition of Cleveland artists at Transformer Station,” says Fred Bidwell, founder and executive director of FRONT. “These artists are already making names for themselves at the national level, and the FRONT fellowship exhibition promises to be an exciting look at the work of four very different artists who are working at the height of their potential.”

The fellows’ work represents a wide range of media, including painting, sculpture, photography, video, and installation. The exhibition explores themes of identity, place, and community. “As a presenting partner for the two editions of FRONT and now the owner of Transformer Station, which was both a venue and an exhibition hub for the two FRONT triennial editions, the CMA is pleased to provide Transformer Station as a venue for this important exhibition,” says William M. Griswold, director and president of the CMA. “We hope that this exhibition inspires similar opportunities for local artists in the future as part of the continuing legacy of the FRONT International initiative.”

Transformer Station Hours

Thursday, 1:00–7:00 p.m.

Friday, 1:00–9:00 p.m.

Saturday, 1:00–7:00 p.m.

Sunday, 1:00–7:00 p.m.

CMA Artists at Work

June 6–August 3, 2025

FRONT Fellows Show

September 12–December 31, 2025

Solstice's 14th Celebration

Global Beats in the Summer Heat



Gabe Pollack
Director of Performing Arts

Major support for Solstice 2025 is provided by United Airlines.



Additional support is provided by Apex Skin.

Grab your best summer party clothes and celebrate long summer days and hot summer nights at the museum's 14th annual Solstice—one of Cleveland's most anticipated summer spectacles, which combines music, art, and projections, among other festivities. This year, Solstice's main stage performances spotlight brass instruments and horn sections. The audience sonically travels the globe, visiting Mexico, Puerto Rico, Spain, and more.

The evening kicks off with a second line by Cleveland's own Da Land Brass Band, followed by performances by Balkan Paradise Orchestra, El Laberinto del Coco, and Mexican Institute of Sound. Kevin Jackson, renowned for his innovative and captivating VJ sets, projects original, vibrant content onto the museum's facade. The museum's galleries are open and the Ames Family Atrium is decorated and activated with live DJ sets. The all-inclusive ticket covers admission, as well as unlimited appetizers and beverages, including beer, wine, and canned cocktails. This event is for guests 21 and older.



COURTESY OF DA LAND BRASS BAND

Solstice

Saturday, June 21, 7:00 p.m.–12:00 a.m.

Formed in 2016, **Da Land Brass Band** is a Cleveland-based brass band that features high-energy, horn-heavy original songs, funky adaptations of classics, and true roots New Orleans music. The group has had the pleasure of opening for and playing with legendary artists, including Rebirth Brass Band, Big Freedia, Lucky Chops, and Shamarr Allen. Da Land Brass Band has performed at Brite Winter, Tri-C JazzFest, FireFish Festival, and IngenuityFest. The group was also a finalist in the Best Jazz category at the 2022 Cleveland Music Awards.



BOB PERKINS



Inspired by the street music and circus festivals of the Balkan region, **Balkan Paradise Orchestra** (BPO), a 10-piece all-female Balkan brass party band, originally formed to perform repertoire mainly from Serbia and Romania. Progressively, they began to create original songs that mix different rhythms and melodies from the Iberian Peninsula and beyond, resulting in eclectic and festive music that flirts with pop, disco, and Balkan influences. BPO has won numerous awards, including Cabal Musical—Taller de Músics de Barcelona (2015); first prize at Haizetara International Street Music Competition in Amorebieta-Etxano, Euskadi (2017); Sons de la Mediterrània (2017); Enderrock Best Folk Album by popular vote (2018); Revelation Artist Alicia Awards (2019); and Best International Tour from Arc Awards (2022).

El Laberinto del Coco, founded by Hector “Coco” Barez, is a dynamic and vibrant 14-piece bomba fusion band hailing from Puerto Rico. Combining traditional Afro-Puerto Rican rhythms with contemporary musical elements of jazz, funk, and reggae, the band has become a prominent force in the



global music scene. With electrifying performances and an innovative approach, El Laberinto del Coco creates expectation for sizzling horn lines, funky guitar riffs, layered percussion, and captivating vocals that have you moving and grooving all night long. The band’s 2024 NPR Tiny Desk Concert has been recognized as one of the best of the year by the *Welcome to the Culture* podcast.

Emmy Award-winning and Grammy and Latin Grammy Awards-nominated Mexico City-based producer Camilo Lara creates irresistible dance music with his project **Mexican Institute of Sound**, a four-piece band that uses thunderous beats enlivened by real-time Latin percussive accents,



polka, norteño, mariachi, punk, disco, and rock flavors. Mexican Institute of Sound has performed on every continent, headlining Mexico City’s Vive Latino in 2024 to a crowd of more than 80,000. Lara created incidental music and was the musical consultant for Pixar’s *Coco* and was part of the music teams for *Thor: Love and Thunder* and *Black Panther: Wakanda Forever*. His music has been featured in *Breaking Bad*, *Y tu Mamá También*, *Californication*, and *Ugly Betty*. Time Magazine named Camilo “one of 80 Mexicans shaping contemporary culture.” Spanish newspaper *El País* named him one of the “50 Most Influential People in Latin America.” *Quien* magazine named him one of the “50 People Who Are Transforming Mexico.”

Supporter Story

Frank Bunts

COURTESY OF FRANK BUNTS



Frank Bunts

Frank Bunts, namesake and grandson of the Cleveland Clinic founder, is a painter and printmaker whose work has been acquired by institutions such as the Philadelphia Museum of Art, Corcoran Museum of Art, Library of Congress, and the Cleveland Museum of Art. His work has also been exhibited at more than 25 museums and universities around the world.

Bunts remembers coming to the CMA as a child, where his eyes were opened to the vastness of human history represented through the CMA's expansive collection. He admits that his pursuit of a career in the arts was, in part, inspired by his trips to the museum. Drawn to the abstract

expressionism movement of the 1940s and 1950s, Bunts was overwhelmed and inspired by the movement of shapes back and forth across works of art in the CMA's collection. Enthralled with the emotions that the art evoked, he had the irresistible urge to be involved with the visual arts and went on to study at Yale University, the Cleveland Institute of Art, and Case Western Reserve University, receiving his BA in art and MA in art and art history.

As he continued to explore his artistic interests, Bunts's relationship with the CMA deepened. The museum's collection served as a catalyst for his own art, in particular an early print in the abstract expressionist style that used darkroom photo chemicals to capture the push and pull of forces. The CMA also provided Bunts with crucial support early in his career, featuring his work in an exhibition that traveled the country, helping encourage him to continue his pursuit of artistic expression.

Seeking to share his passion for art, Bunts went on to have an extensive career in education, holding teaching positions at the Cleveland Institute of Art, University of Arkansas, and University of Maryland. His early works sought to create a sense of spatial depth, where objects appeared surrounded by static. More recently, he has explored a series of artworks centered on embedded walls—prints of walls that appear to be embedded in paper, just like walls are embedded in all of us, he shares.

From offering art experiences that broadened his understanding of the world as a child to serving as a partner and supporter of his work as an artist, the CMA has been with Bunts throughout his artistic journey. To give back, he made a transformational gift in support of acquiring an abstract expressionist artwork. Working with the museum's curators, Bunts has enabled the CMA to acquire a masterwork in the field that fills a gap in the permanent collection.

Akron Children's Partnership

Inspiring Creativity and Well-Being



The CMA is thrilled to announce an inspiring new partnership with Akron Children's, sponsors of the exhibition *Takashi Murakami: Stepping on the Tail of a Rainbow*, along with Play Days, Studio Go, the Chalk Festival, and the MLK Day celebration. This collaboration transcends art—it reflects Akron Children's unwavering commitment to nurturing the health and well-being of children across Northeast Ohio.

Murakami, a celebrated contemporary artist, is renowned for blending joy with powerful themes of trauma, healing, and hope. His vibrant, colorful flowers and whimsical figures invite deep emotional connection, offering a unique opportunity for reflection. This exhibition is a perfect fit for Akron Children's mission, underscoring the organization's belief in the healing power of creativity. Art, in all its forms, has the ability to help children express emotions, build resilience, and foster a sense of joy.

Beyond the Murakami exhibition, Akron Children's is also sponsoring enriching community programs at the CMA. Play Days, Studio Go, and the Chalk Festival offer hands-on opportunities for children and families to explore art together, making memories while sparking

imagination. These programs are designed to inspire children to use their creativity as a powerful tool for emotional expression and healing. The MLK Day celebration further amplifies this message by emphasizing the importance of community and the ability of art to create positive change.

This partnership highlights Akron Children's holistic approach to care and expanded services in Cuyahoga County. In 2024, Akron Children's opened a new primary-care office in Mayfield Heights and expanded specialty-care services in Beachwood, including the only pediatric urgent care and outpatient surgery center. By supporting the emotional and creative development of children, Akron Children's ensures that they are equipped to thrive in all aspects of life.

This inspiring partnership celebrates the transformative power of art. Together, we pave the way for a healthier, more vibrant future, showing that creativity is not just an expression—it's a path to healing, growth, and endless possibilities for children.

MEET A MEMBER

MOLLY CHERASO

SUZANNE PRICE FROM SUZURAN PHOTOGRAPHY



Molly Cheraso has been a Partner-level member at the CMA for the past eight years. Owner and founder of Verbena Free Spirited Shoppe in the Hingetown neighborhood on Cleveland's west side, Cheraso has an affinity for the CMA that shines.

What do you love most about the CMA?

I love that the museum is free and such an accessible place to visit, especially with my kids. The Ames Family Atrium is so beautiful and the perfect place to spend the afternoon. We can get food, the kids can play in the interactive spaces, and we never feel rushed. I also love people watching there. It's one of the few places left where people really get dressed up and bring their authentic style. And it's such a diverse cross-section of the city. The food by Doug Katz is always amazing, and the whole experience just feels elevated and easy at the same time. We live in Shaker Heights, so it's also a really fun destination: We ride our bikes down to Wade Oval and walk through the beautiful gardens.

Do you have a favorite CMA program?

It's a tie between Solstice and City Stages. Solstice is such a party with live music in the most amazing setting! And it's so fun to see the fashions that people bring out to match the themes. It's a place to see and be seen! I opened Verbena in Hingetown in July 2023 and we have had two summers with City Stages right outside our front door. I love that it's free and brings in amazing live music from across the world. It's such fun to see a thousand people in the streets of Ohio City dancing and enjoying the summer outside. The CMA's programming makes me feel lucky to live in Cleveland!



What was your most memorable CMA visit?

My daughter, Maggie, wants to be an artist when she grows up, so I love taking her to the museum to soak it all in and see what is possible. This past Christmas, she got a Polaroid camera as a gift, so the day after Christmas we went to the museum to take photos and visit the amazing Picasso exhibition. We weren't the only ones that had that idea! The parking garage and exhibition were sold out and we saw many people that we knew. The Picasso show was so fantastic, especially the video at the end where we watched his process of painting and then could see the final piece on display.

ROBERTO POWERS



Roberto Powers is a new Leadership Circle member currently living in France. A Cleveland native whose early experiences at the CMA led to a lifelong appreciation of beauty, Powers praises the CMA's influence in his life.

What was your earliest experience with the CMA?

Natives of Cleveland, my family would take weekly Sunday drives through University Circle, Shaker Heights, and other beautiful neighborhoods. Feeding the swans and strolling around the Fine Arts Garden's lagoon were highlights for me and my siblings.

My first recollection of visiting the CMA was a Saturday art class when I was 10 or 11. Exploring the garden court, the armored equestrians, and the treasures from around the world was pivotal, opening a world of splendor and adventure that I had never imagined. It proved the onset

of a quest for knowledge and a longing to see the world that has never waned. The breadth and quality of the CMA's treasures inspired me to seek out works by the world's greatest artists. When visiting museums and art collections worldwide, I am reminded that the seed for my love of art was planted and nurtured in Cleveland.

What impact did the CMA have on your career?

Visiting the CMA as an adolescent enabled me to dream of opportunities beyond Cleveland and the US, leading to careers in France as a lawyer and with the US government's Foreign Service that included assignments in South Korea, Syria, Italy, the Democratic Republic of the Congo, Egypt, Tunisia, Morocco, Sudan, and Colombia. My love and appreciation for each country's artistic and cultural achievements were enhanced by an early awakening to beauty in the CMA's incredible collection.

Having lived and worked in different parts of the world, I rediscover the CMA's treasures anew whenever I return to Cleveland. A visit to the CMA affords me a magnificent overview of the world of art, where it began, and how it evolved. It provides time to reflect on world history in moments of glory and infamy.

You may be the CMA's first Leadership Circle member living in France. What motivated you to support the CMA in such a significant way?

My gift to the CMA is a matter of "paying it forward" and ensuring that young Clevelanders can discover a world of art, beauty, and creativity that could change, orient, and enhance their life. It's a joy to witness how the CMA makes itself welcoming for everyone, and I wish to be a part of it. Every contribution, large or small, supports this.

After visiting many international museums, I remain proud of the CMA and its collections, acquisitions, and outreach. It is exciting to see the CMA's worldwide exposure through loaned works. Recently I saw a painting from the CMA's collection at the Musée d'Orsay in the exhibition *Caillebotte: Painting Men*, and it made me proud of my hometown.

THE DOCENT PROGRAM



The CMA's docent program is a dynamic volunteer teaching initiative that brings the museum's world-class collection to life. Docents are passionate storytellers and enthusiastic ambassadors who spark curiosity, ignite imagination, and create unforgettable experiences for visitors of all ages. Through interactive tours, they reveal the richness of artistic and cultural traditions, making art more accessible and meaningful.

Each year, these dedicated volunteers lead more than 28,000 visitors on inspiring journeys through the museum's permanent collection, special exhibitions, and customized tours designed for adults, families, and special needs groups. Whether they are introducing a first-time visitor to a breathtaking masterpiece or leading an in-depth discussion with returning guests, docents play a key role in connecting people with art in personal and powerful ways.

Since its establishment in 1999, the docent program, organized by the public and academic engagement team, has been an essential part of the museum's mission, helping to foster a deep appreciation for art and culture. With every tour, docents create connections, spark new perspectives, and leave lasting impressions—ensuring that every visitor leaves inspired, engaged, and eager to return.

TOUR PROGRAMS FROM JUNE THROUGH AUGUST

Daily Guided Tours: Public tours on curated topics are offered from Tuesday through Sunday, 11:00 a.m. and 1:00 p.m., and on Tuesdays, 11:30 a.m. and 1:30 p.m.

Art and Conversation Tours: Close-looking tours that focus on a few artworks rather than a broad sweep are offered on Tuesdays, 10:15 a.m.

Sonic Cosmic Rope Tours: A specialized interactive gallery tour with sound art is offered on Wednesdays and Sundays, 10:30–11:30 a.m.

Date-Night Tours: Specialized gallery tours exploring the evolving world of romance and courtship through the ages are offered on Fridays, 6:15–7:15 p.m.

LGBTQIA+ Pride Tours: Celebrate Pride Month with a curated tour of works by LGBTQIA+ artists, offered on Sundays in June, 12:00–1:00 p.m.

Disability Pride Tours: Celebrate Disability Pride Month with a curated tour of works by artists with a disability, offered on Sundays in July, 12:00–1:00 p.m.

Hispanic Heritage Tours: Celebrate Hispanic Heritage Month with a curated tour of works by artists of Hispanic heritage, offered on Sundays in September, 12:00–1:00 p.m.

Art in the Afternoon Tours: Specialized gallery tours for those with memory loss and one caregiver are offered on the first Wednesday of each month, 1:00 p.m. To register, call the Alzheimer's Association Cleveland Area Chapter at 216-273-4228.

Visit cma.org/whats-on/tours for more information on current tour offerings. A ticket is required for all tours, though most are free.

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Takashi Murakami: Stepping on the Tail of a Rainbow merchandise is on sale now! Stop by the museum store to find a memento of this iconic contemporary show.

Members save 15% or more every day at the store. Proceeds from the store support the CMA's mission to remain free "for the benefit of all the people forever."

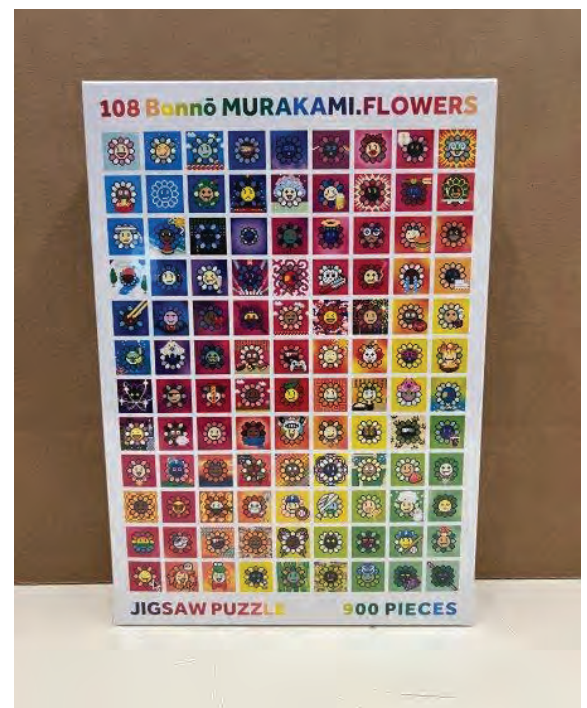


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**Takashi
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Flower Go
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108 Bonnō
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Your generous gift to the CMA Annual Fund helps us remain among the very finest art museums in the world, free and committed to public access—for the benefit of all the people forever—AND a beloved inspiration for Greater Cleveland. Your Annual Fund gift puts you at the heart of our “commYOUunity” by supporting these events and so much more.



PARADE THE CIRCLE fills Wade Oval with people in innovative costumes, giant puppets, and handmade masks created by artists, families, schools, and community groups.



The annual **CHALK FESTIVAL** invites professional chalk artists and community groups, families, and individuals to cover the CMA's south plaza and walkways in a colorful display of creativity.

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Tuesday, Thursday,
Saturday, Sunday
10:00 a.m.–5:00 p.m.

Wednesday, Friday
10:00 a.m.–9:00 p.m.

Closed Monday

Telephone

216-421-7340 or
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Website

cma.org

ArtLens App

Wi-Fi Network “ArtLens”

Membership

216-707-2268
membership@clevelandart.org

Provenance Restaurant and Café

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00 a.m.–4:50 p.m.

Reference Desk:
216-707-2530

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax: 216-707-6659
Nonrefundable service fees
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Parking Garage

The museum recommends
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advance.

Members: \$7
Nonmembers: \$14
Seniors: \$2 on Tuesdays

Transformer Station

1460 West 29th Street
Cleveland, OH 44113

Thursday, Saturday, Sunday,
1:00–7:00 p.m.

Friday, 1:00–9:00 p.m.

Also Open for Special Events

216-707-6755

Community Arts Center

2937 West 25th Street
Cleveland, OH 44113

Friday
2:00–7:00 p.m.

Saturday, Sunday
10:00 a.m.–5:00 p.m.

216-707-2483

Magazine Staff

Staff Writers: Jacqueline Bon,
Brook Hale, Michael Nozak,
Kim Parry, Sydney Slacas

Project Manager:
Annaliese Johns

Editor: Aumaine Rose Smith

Designer: Jihad C. Dennis

Director of Publications:
Thomas Barnard

CMA Collection Photography:
Howard T. Agriesti,
David Brichford, and
Gary Kirchenbauer
Editorial photography As
Noted

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Questions? Comments?
magazine@clevelandart.org

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New on View

The Harold C. Schott Foundation Gallery |
Gallery 213

Flower pyramids were the most complex and luxurious type of ceramics made in Delft in the late 1600s. This hexagonal type was produced exclusively in the Greek A Factory, whose clients included Mary II, Queen of England, Scotland, and Ireland, with her Dutch husband, William III. She greatly contributed to the spread of a fashion for Delftware, the now-iconic blue-and-white tin-glazed pottery, initially developed as an attempt to imitate Chinese porcelain.

Each of the pyramid's six tiers can be filled with water. Once the spouts hold flowers, the object is transformed. A *tulipiere* is a common name for such vases, but the term is inaccurate because in the 1600s various flowers were used, not just tulips. Real flowers cannot be used in the galleries, so the CMA has collaborated with artist Quynh Nguyen to produce paper blooms for the pyramid inspired by the Dutch painting *Flowers in a Glass* (1606). These include tulips, roses, forget-me-nots, carnations, irises, and daffodils. The flowers were generously sponsored by the Womens Council.



Flower Pyramid c. 1690. Adrianus Kocx (Dutch, active 1686–1701). De Grieksche A (The Greek A) Factory (Netherlands, active Delft 1658–1811). Tin-glazed earthenware, painted in blue. Severance and Greta Millikin Purchase Fund, 2024.27